**Tshosholoza 6 POINT LESSON PLAN**

Vocal Music II Topic: South African Music, it’s purpose and Worldly Cultural Influence

Teacher: Margaret Cook Date: December 16, 2013

Common Core Curriculum: Aligning with NC Essential Standards for Music

I. ML.1.3 Interpret expressive elements while singing or playing a diverse repertoire of music with

technical accuracy.

I. ML.2.1 Interpret whole, half, quarter, eighth, sixteenth, and dotted note and rest durations in simple

Duple, simple triple, and simple coupound meters.

I.ML.2.3 Use standard symbols for pitch and rhythm to notate personal musical ideas and the musical

ideas of others.

I.MR.1.3 Classify examples of music by genre or style and by historical period or culture, explaining the

Justification for the classifications using correct musical terminology.

I.CR.1.2 Understand the relationships between music and concepts from other areas.

I. Focus and Review:

* Students will sing through the song, *Tshosholoza*, whose notes and rhythm have been previously taught.
* A review of difficult spots in notes and rhythm will be covered to enable complete run-thru of the song.
* Teacher will record the class singing the song, for use in the lesson.

II. Statement;

The Power of Music: Students will learn the cultural importance and purpose of the South African Call and Response Songs, recognizing their influence on the the Freedom songs of the Civil Rights Movement in the United States. They will demonstrate their understanding of the structure of the songs and their strength in uniting people In a cause.

III. Teacher Input:

* Teacher will define the style of Call and Response.
* Teacher will play a You Tube video of a performance of Tshosholoza by a So. African Group.
* Class will compare and contrast their recorded singing of the song and that of the video.
* Class will read about the role of the Call and Response song in various cultures and listen to recordings of Sobashiya and O Happy Day by Edwin Hawkins Singers.
* We will have a class discussion about the affect of the style of Call and Response, its role in a culture and society and the So. African influence on American songs.

IV. Guided Practice:

* In groups of 4, students will demonstrate their understanding by doing research to find 2 more examples of Call and Response songs.
* They will print off the song to teach to the class.
* Students will be prepared to share the context of the songs they chose, compare and contrast their songs with Tshosholoza and Sobashiya, in style and role in community.
* Students will then teach their song to the class and perform it together and leaders in the Call and Response.

V. Independent Practice: Call and Response Today

Students will work in pairs to write their own Call and Response song, writing melody only, with no harmony. (Harmony could be added later). They must demonstrate understanding of the Call and Response style and be prepared to explain the role and purpose the song would have in our culture.

VI. Closure

* Play the video of Bobby McFerrin
* What makes the Call and Response style so effective? Why do people respond to it so willingly?
* Why are the people smiling and appear excited about participating?

Read Article: *Singing Changes Your Brain,* written by New York author Stacy Horn for Time Magazine.

North Carolina 6-Point Unit Lesson Plan

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| Subject: Vocal Music II | Topic: Role of Call/Response Songs in the World Culture |
| Teacher: Margaret B. Cook | Date: December 16, 2103 |

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| Common Core Curriculum: As aligned with the NC Essential Standards for Music 9-12  I. ML.1.3 Interpret expressive elements while singing or playing a diverse repertoire of music with technical accuracy.  I.ML.2.3 Use standard symbols for pitch and rhythm to notate personal musical ideas and the musical ideas of others.  I.MR.1.3 Classify examples of music by genre or style and by historical period or culture, explaining the justification for the  Classifications using correct musical terminology.  I.CR 1.1 Understand music in relation to Geography, History and Culture  I.CR.1.2 Understand the music in relation to the other Arts and subjects outside the Arts. |

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| **Activity** | **Description of Activities and Setting** | **Materials and Time** |
| I. Focus and Review (Establish prior knowledge and/or Central concept: what is it all about?) | * Students will sing through the song, *Tshosholoza*, whose notes and rhythm have been previously taught. * A review of difficult spots in notes and rhythm will be covered to enable complete run-thru of the song. * Teacher will record the class singing the song, for use in the lesson. | * *Tsholoshoza* octavo * piano * IPAD or other recording device |
| II. Statement (Inform student of objectives –Set Induction /Advanced Organizer) | The Power of Music: Students will learn the cultural importance and purpose of the South African Call and Response Songs, recognizing their influence on the Freedom songs of the Civil Rights Movement in the United States. They will demonstrate their understanding of the structure of the songs and their strength in uniting people and discover other roles that Call/Response songs have in the world culture. |  |
| III. Teacher Input (Present tasks, information, and guidance) | * Teacher will define the style of Call and Response. * Teacher will play a You Tube video of a performance of Tshosholoza by a So. African Group. * Class will compare and contrast their recorded singing of the song and that of the video. * Class will read about the role of the Call and Response song in various cultures and listen to recordings of Sobashiya and O Happy Day by Edwin Hawkins Singers. * We will have a class discussion about the affect of the style of Call and Response, its role in a culture and society and the So. African influence on American songs. | * Computer with internet access * Recording of student singing of *Tshosholoza* * Textbook: “Music! Its Role and Importance In Our Lives” * CDs of *Sobashiya* and *O Happy Day* |
| IV. Guided Practice (Elicit performance, provide assessment and feedback) | * In groups of 4, students will demonstrate their understanding by doing research to find 2 more examples of Call and Response songs. * They will print off the song to teach to the class. * Students will be prepared to share the context of the songs they chose, compare and contrast their songs with Tshosholoza and Sobashiya, in style and role in community. * Students will then teach their song to the class and perform it together and leaders in the Call and Response. | * Computers with internet access * Printer * Textbook: “Music! Its Role and Importance In Our Lives” |
| V. Independent Practice -- Seatwork and Homework (Retention and transfer) | Students will work in pairs to write their own Call and Response song, writing melody only, with no harmony. (Harmony could be added later). They must demonstrate their understanding of the Call and Response style and be prepared to explain the role and purpose the song would have in our culture. | * Staff paper * Pencils * Erasers |
| VI. Closure | * Play the video of Bobby McFerrin * What makes the Call and Response style so effective? Why do people respond to it so willingly? * Why are the people smiling and appear excited about participating?   Read Time Magazine Article: *Singing Changes Your Brain,* written by New York author Stacy Horn. | * Computer with internet access * Copies of article *Singing Changes Your Brain* |